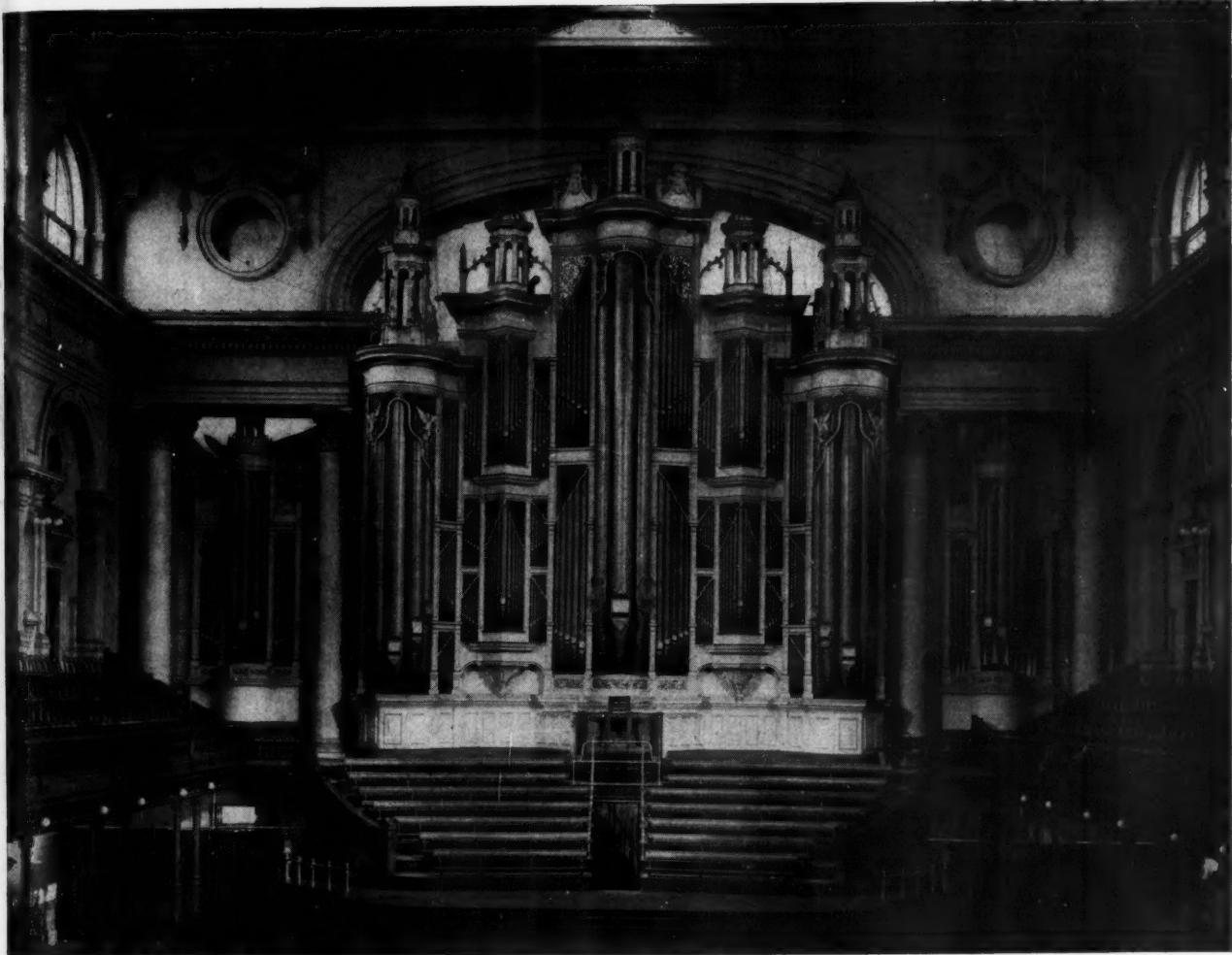


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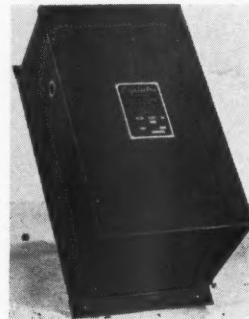
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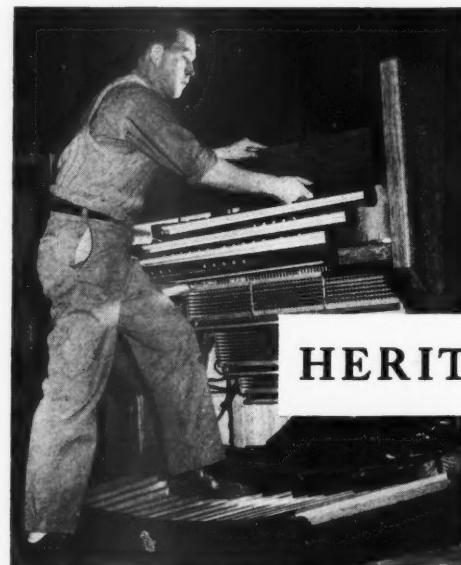
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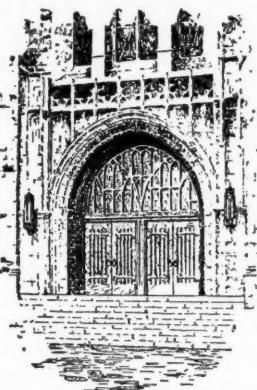
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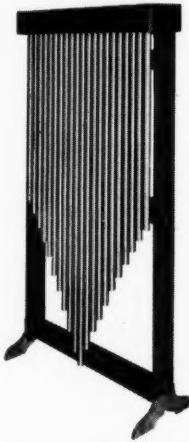


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Books & Music of 1948

The following are noted as outstanding works advertised and reviewed during the past year.

BOOKS

Chimes and Electronic Carillons, by Paul D. Peery, John Day Co. \$3.75, Dec. 381.

Contemporary American Organ, by Dr. Wm. H. Barnes, new edition, J. Fischer & Bro. \$4.75, Oct. 298.

Index to Hymn Preludes, by Martin H. Stellhorn, 151 pages, Concordia \$2.00, April 103, July 197.

Metronome Technics, by Frederick Franz, 5x8, 48 pages, published by the Author \$1.00, Aug. 232.

Modern British Organ, by Noel A. Bonavia-Hunt, 7x10, 267 pages, Weeks, May 136.

Organ Pedal Technic, by Pietro A. Yon, a book of exercises, J. Fischer & Bro. \$1.00, July 202.

Score Reading, exercises compiled by Martin Bernstein, 9x12, 106 pages, Witmark \$3.00, April 104.

Steps Toward a Singing Church, by Donald D. Kettring, 6x9, 342 pages, Westminster Press \$4.50, Nov. 332, Dec. 380.

Thirty Trios for Organ, exercises by Harold Heeremans, 9x12, 19 pages, Witmark \$1.75, April 104.

SONATAS AND SUITES

Bedell, Dr. Robert Leech, Messe Basse, G, 12 pages, me, Gray \$1.00, May 132.

Bucher, Alan, Sonata, Bm, 32 pages, d, Schuberth \$2.00, Oct. 296.

Lang, C. S., Sonata, Dm, 50 pages, me, Novello-Gray \$3.75, July 196.

Taylor, Alfred, Nativity Miniatures, J. Fischer & Bro. \$1.25, Sept. 266.

ORGAN COLLECTIONS

Bach, Dupre edition, Vol. 12, Bornemann-Gray \$3.75, Feb. 40.

Benoit, Dom Paul, 50 Elevations on Modal Themes, J. Fischer & Bro. \$2.00, April 108.

Everybody's Favorite, series of 9 volumes, Amsco Music Pub. Co. \$1.25 each, Jan. 39, Dec. 377.

First Four Centuries of Music for the Organ, by John Klein, two volumes, Associated Music Publishers \$20.00 for the two, Dec. 398.

Mendelssohn's Organ Works, edited by Edwin Arthur Kraft, Presser \$1.50, Oct. 300.

Organ Masters of Baroque Period, edited by Gerard Alphenaar, 3 volumes, Marks Music Co. \$1.75 each, Dec. 372.

Peeters, Flor, Ten Organ Chorales, Associated \$2.00, Nov. 330.

CANTATAS AND ORATORIOS

Maxwell & Wirges, "Glorification of the Word," Maxwell-Wirges Inc., Dec. 373.

Maxwell & Wirges, "Incarnation of the Word of God," 61 pages, md, Maxwell-Wirges Inc. \$1.25, Oct. 292.

Shure, R. Deane, "Folk-Lore Christmas Cantata," 27 pages, me, Belwin 60c, Sept. 264.

Van Hulse, Camil, "Beatitudes," 41 pages, FitzSimons 75c, Dec. 374.

Wagner, ar. Charlotte Garden, "Eucharist Music from Parsifal," J. Fischer & Bro. \$1.25, Feb. 44.

VOCAL COLLECTIONS

Introits & Graduals, by Ralph P. Lewars, in two books for the full liturgical year, Muhlenberg Press \$2.00 each book, June 164.

Millennium of Hymns, arranged by H. A. Schimmerling, 10 hymns, Associated Music Publishers 16c each, June 165.

Treasury of Sacred Polyphony, compiled by Scholastica & Marier, 84 pages, McLaughlin & Reilly \$2.50, June 164.

PHONOGRAPH RECORDS

Baker, Coci, and Thomson recordings of Bach, Karg-Elert,

Mozart, Vierne, separate disks, Adelphia Record Co. \$3.00 each, Dec. 401.

Organ Music of Bach, played by E. Power Biggs, 4 pieces, Columbia album 728, March 96, July 212, Oct. 292.

Studies in Organ Tone, explanations by G. Donald Harrison, examples played by Ernest White, album of 3 12" disks, Jan. 3, Feb. 36.

FAVORITE ORGAN PIECES

The reviewers' favorites do not include transcriptions, hymntune pieces, nor those considered by their composers no better than required for the Hammond electrotone.

Bedell, Dr. Robert Leech, Danse des Acolytes, Dm, 5p, me, Mills \$1.00, Nov. 328.

Franck, Cesar, Three Chorales, edited by Joseph Bonnet, 44p, md, J. Fischer & Bro. \$2.50 for the set, March 68, 76.

Grant, Joseph W., Scherzo, D, 10p, d, Associated 75c, Dec. 372.

Klein, John, Berceuse, Ef, 3p, Elkan-Vogel 60c, a simple melody piece for people who still like music, for the layman's enjoyment, Feb. 42.

Matthews, H. Alexander, Crepuscule, G, 4p, me, Elkan-Vogel 75c, May 132.

FAVORITE ANTHEMS

The reviewers' favorites do not include arrangements or anthems for other than the normal four parts.

Darst, W. Glen, "Sing to the Lord," C, 8p, me, Gray 16c, Aug. 232.

Diggle, Dr. Roland, "I will extol Thee," D, 11p, t, me, Ditson-Presser 18c, July 200.

Liebold, "Commit thy way unto the Lord," Am, 6p, u, md, Concordia 20c, Dec. 378.

Thiman, Eric, "Praise the Lord of heaven," Ef, 6p, me, Gray 16c, April 100.

Wright, M. Searle, "Magnificat & Nunc dimittis," Em, 12p, me, Gray 18c, a good strong eye-opener for contrast, only for courageous souls, Feb. 40.

KEY TO PUBLISHERS

Because of enormously high labor-costs and extortionate taxes it is again necessary to omit the Key; it will be found on page 4 of both the 1943 and 1942 January issues.

Organ Music

Dom Paul Benoit—Cantilene Pascale Fs, 5p, me, J. Fischer & Bro. 75c—Cantilene Pascale sur l'Alleluia du Samedi Saint is the full title and it's an odd combination of measures of lofty beauty contrasted with other measures in which discords destroy peace & serenity—just as they do in real life, which may possibly be the Composer's purpose in introducing them. It's from his Suite Liturgique pour Paques, which the Publishers translate Liturgical Suite for Easter, each movement published separately.

Dom Paul Benoit—Entree Pontificale A, 4p, me, J. Fischer & Bro. 75c—Entree Pontificale sur Resurrexi (Introit de la messe), to give it the full title. This movement, like its predecessor, is on severe lines and is strictly for church-service use, opening rather quietly and ending in a blaze of glory with a bit of fireworks to liven things up considerably. And the final chord is the tonic on A plus an added F-sharp.

Dom Paul Benoit—Sortie sur Ita Missa Est A, 8p, me, J. Fischer & Bro. \$1.00—Sortie sur Ite Missa Est Alleluia, the full title. This is the middle number of the three pieces separately published, which we give here alphabetically. The Composer is organist of the Abbey of St. Maurice & St. Maur de Clervaux, Luxembourg. This one opens in fugue form and 6-8 rhythm, and goes on to combine somewhat the same elements of beauty and poise on the one hand, and unexpected hardness on the other; with, again, a dash of fireworks toward the end. In the right place in the Roman Catholic service, and that means some-

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thing more important than prelude or postlude in the Protestant, these pieces ought to be profoundly impressive.

BRAHMS' ORGAN WORKS

'Revised by Gerard Alphenaar'

Two Volumes, Edward B. Marks Music Co., \$1.25 each. Vol. 1 contains the 11 Choralpreludes, with an English translation of the German title, and also an English translation of the hymn, the German text being printed in the score along with the tune wherever it appears. It would have been even better to make these translations as literal as possible, word for word, and add the English equivalent in the score along with the German, whether it made good prose or not; for there are millions of Americans who don't speak German, nor French either for that matter, and don't propose to learn. These Brahms Choralpreludes have long been popular and will continue to be popular long after the ravings of contemporary madmen are no longer heard.

Vol. 2 contains Brahms materials which few organists know anything about, and it's a pity Mr. Alphenaar did not use his foreword to give real information about them. Unlike the Choralpreludes, these pieces are difficult. Prelude & Fugue Am is condensed on piano staves but that in Gm fares better and is given proper organ notation; both have themes bad enough to be offered by Guild members for a public improvisation. Fugue Afm and a Choralprelude & Fugue on O Traurigkeit wind up the works. In both volumes the standard clefs are used, as they invariably should be in organ literature. Here at last then the organ world has its chance at a complete edition of the organ pieces of Johannes Brahms.

Claude Daquin-ed.Biggs—New Book of Noels Vol. 2, 36 pages, 6 Noels, Music Press \$3.00. These are Nos. 7 to 12; Nos. 1 to 6 have been published already by Music Press, in separate copies. This volume contains the favorite Noel Grand Jeu & Duo which Mr. Biggs has recorded so famously. Composers cannot write music like this today because they are thinking about the wrong things, are afraid of simplicity. Daquin didn't know anything but simplicity, so he made the most of it—and, lo, some of his little ditties have lived through several centuries. Not bad.

Frederick Marriott—Moonlight on the Lake Cm, 16p, d, Gray \$1.50. Tired organists stay away, also stodgy ones; this looks like a frosty tune, and a righthand gone crazy over a figure. Just like the t.b.m. Only it was written by one university organist and dedicated to another, and fortunately it is being reviewed from a hearing of it in Columbia University and not from what a piano and a score-searching reveal. And the verdict is that it is scholarly music, splendid for recital, with almost unlimited possibilities if the organ is rich enough (meaning large enough) and the player has not only nimble fingers, which he'll sorely need, but a vivid artistic imagination, which he'll need even more. The score is thin; you could write ten thousand more notes on it—without improving it in the least. So the Composer used scholarly restraint. It has a personality, character. It says something lovely to hear, but darned tough to play. Recital music of the first quality, not of the melody or contrapuntal or theoretical kind but rather of the poetic. Righthand, Concert Flute and Piccolo; left, Tromba (which could be considerably improved upon); pedal, 4' Flute. What will you do about that? You need a top G on the pedals. And 2-part pedal work. But if you don't have a sense of musical charm, stay away. If you do have that sense, and a rich organ at your disposal, don't pass up this gem.

Dubois-at.Norden—Seven Last Words 33p, me, J. Fischer & Bro. \$2.50. It's a "Special organ part to the 'Seven Last Words of Christ' by Theodore Dubois, made from the woodwind and brass parts for use with strings and timpani." Church music, including cantatas, flopped to the present low level of stupidity when accom-

paniments were written for the piano, and it has taken a long time for us to come back to our senses and begin to use the organ again. Bach's organs weren't too much worth using, so he dragged in a small orchestra and got his music that way. That fooled most of us, has been fooling us for two hundred years. It fooled Dubois too. But not Mr. Norden. You can't use this as the accompaniment for the "Seven Last Words"; it is for use only when you also use an ensemble, in which event Mr. Norden suggests at least a dozen strings. The purpose is to provide complete richness of instrumental background without having to go to the expense of employing a large orchestra.

ORGAN AND PIANO

Wm. A. Goldsworthy—Festival Prelude Vigiles et Sancti C, 13p, me, J. Fischer & Bro. \$1.50, two copies needed. What Mr. Goldsworthy does to occasional chords in this grand old tune shouldn't happen even to Messiaen, but the Guild will like to see the tune tortured, so all will be well. Why follow lines, or even rules, when they lead you into a mudpuddle? The justification here, for at least much of it, is that the line wants to establish a precedent for inexorable marching, dissonances or no; and in fact that does produce the effect the Composer wants, so we'll have to let him have his way. But he never would have done any of this if he had not heard so many organ recitals and similar unpleasant noises. The upper-crust want horrors instead of music, so W.A.G. will give them a dose of horrors. But after that first page for organ alone, which can easily be cured by following the score in most of it, changing only the spots that clash too badly without producing an adequate return for the torture, the music moves along and Mr. Goldsworthy does what we have learned to expect of him—he uses his theme and his idioms to produce an individualistic piece of music for cultured people to hear with pleasure. What can you do with an organ-piano duet? It is a most difficult form. Very obviously musicians don't want duets

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AO8—Alec Rowley—"The Garden and the Cross"
54p, me, Gray \$1.00, A.L.Salmon text, performance 45 minutes, "for Lent or Easter." Rather melodious and attractive music, handled with simplicity to serve the greater number of choirs; all intelligible music, well written. First part deals with the Garden scene and the sleepy disciples; second begins with a long chorus, fugue style, on "God so loved the world," and follows with the crucifixion, not repeating the Bible text but giving poetic interpretations to the incidents; third is the resurrection, treated the same way. It is obviously a cantata built for a wide audience. Only a little work for 4-part men's and 4-part women's voices.

CHIMES AND ELECTRONIC CARILLONS

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7x10, 146 pages, illustrated, cloth-bound, John Day Co. \$3.75. "Though thousands of electronic carillons are already in use, this is the first book about them . . . intended also for the organist whose stops include organ Chimes." Mr. Peery played the chimes while a cadet in West Point, played recitals on the chimes in Balboa Park, and dedicatory recitals on electronic carillons installed in the San Diego area; he is a tenor soloist and has been choirmaster in various churches. The appendix contains "carillon arrangements of 31 hymns." First chapter is the history of bells from ancient to modern times. Next is titled "The Instrument," dealing with carillons and all imitations; note this statement: "Many of the tones," speaking of electrotones, "are like" organ tones: "they are not . . . organ tones and no one makes that claim." Most people will not accept oleomargarine and call it butter; similarly they will probably not accept the Author's statement that "a bell is any instrument of any shape or material that upon being struck gives forth a ringing sound." A dishpan does that. However, since few will be inclined to look to

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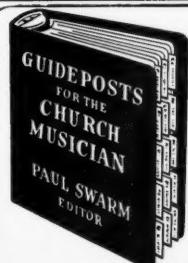
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**LET'S IMPROVE
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any book to upset established definitions in favor of an author's enthusiasm, we go on to the main purpose of the book, which is to discuss many phases of Chimes, carillons, and electronic carillons, and tell the reader enough to enable him to enjoy them more and play them with greater confidence & enthusiasm, which this book does beautifully. On page 83 the music examples begin and the Author shows his approval of two-part or even four-part playing on the instrument, though probably the average musician will prefer unaccompanied melodies as being best suited to the tonal characteristics of all types of Chimes, carillons, and electronic carillons. Possibly to a large degree, taste in this field is inherited or acquired; and nothing can ever replace the player's own personal preferences if only he will judge by what he hears—which is super-difficult for almost all musicians; they hear chiefly what they want to hear. Anyway here's a new book on a new and interesting subject.

FIRST FOUR CENTURIES OF ORGAN MUSIC *Two books by John Klein*

9x12, 507 total pages, cloth-bound, Associated Music Publishers, \$20.00 for the set. "A complete chronological survey from 1350 to 1750 of the progression of art music from vocal to keyboard polyphony . . . representative compositions of 71 composers from Dunstable to Bach." Says Mr. Klein, "The main object is to present a comprehensive chronological survey of the continuous development of music for the organ" during those now dear old pre-Bach days, and he does it by presenting the music in beautiful printing along with pictures, biographical notes, notes on the compositions, and a complete set of indexes. On Mr. Klein's part it's a magnificent achievement; on the publisher's part it's lavishly done just like all such things used to be done in the good old days before business was hounded & robbed by government-backed laborunionism. You won't often see such examples of bookmaking in the years ahead; it's too costly.

Page 2 gives a stoplist used by Mr. Klein for his registration suggestions, a 3-76. Does any such organ exist? We hope not; we hope it is better than that. It should be, and we hope it is, merely what Mr. Klein believes is ideal for playing organ music in a way to make people listen instead of run away. Then the first piece of music, Dunstable's Veni Creator, beautifully engraved, with a page of preface; registration is all flute—which is probably quite horrible enough for a piece of "music" written over 500 years ago. But on p.16 we have Okeghem's Fugue in Epidiatusseron (whatever that means; the 2-page comment will tell you) and here Mr. Klein drops the realm of horrors and writes decent registration suggestions—Oboe on Swell, Clarinet on Choir, 8' Flute on Pedal. Obrecht's Chanson is even better: Quintadena, Gemshorn, Voix Celeste, Clarinet, Dulciana—and you can't beat registration of that class for making friends for the organ.

Isaac's Sueszer Vater does what they all should do and many actually do, it gives English text throughout the score wherever the choralprelude theme appears. And so the books

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go, a wealth of pre-Bach music, presented not to glorify the unwieldy & horrible organs of a totally dead age, but to beautify such music if that be possible, and make it fit for human ears today. Just another example, Luzzaschi's Canzone, marked allegretto; what registration? mixtures & upperwork? Ne-ver! Quintadena, Cor de Nuit, 2 2/3' Nasard, 1 3/5' Tierce, and all that. And here's one everybody knows: William Byrd's Pavanna the Earl of Salisbury: and the registration? Voix Celeste, Flute Celeste, Gemshorn Celeste, Gamba, Unda Maris, Cor de Nuit. Ever hear any organist use such attractive colors on this old colorless music? We should take our hats off when thinking of John Klein.

One review comment said "There may be organists who will find the romantic interpretations and registrations given to these early pieces out of keeping with the style of the period." Thank heaven they are. Will you throw away your automobile merely because your great-granddaddy had none? Bosh. Can't we use our intelligences? Mr. Klein thinks we can. Thank heaven for him and for these two splendid books. Imagine a publisher willing to invest the enormous money back of this bit of printing. We'd better thank heaven also for Associated Music Publishers Inc.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:
 —Arrangement.
 A—Anthem (for church).
 C—Chorus (secular).
 O—Oratorio-cantata-opera form.
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4+—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
 A—Ascension. N—New Year.
 C—Christmas. P—Palm Sunday.
 E—Easter. S—Special.
 G—Good Friday. T—Thanksgiving.
 L—Lent.

After Title:
 c. q. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
 s.a.t.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)
 o.u.—Organ accompaniment, or un-accompanied.
 e.d.m.v.—Easy, difficult, moderately, very.
 3p.—3 pages, etc.
 3-p.—3-part writing, etc.
 Af.Bm.Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
 b—Building photo.
 c—Console photo.
 d—Digest or detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

● INDEX OF PERSONALS
 a—Article. m—Marriage.
 b—Biography. n—Nativity.
 c—Critique. o—Obituary.
 h—Honors. p—Position change.
 r—Review or detail of composition.
 s—Special series of programs.
 t—Tour of recitalist.
 *Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
 **Evening service or musicate.

Obvious Abbreviations:
 a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 j—Junior choir. v—Violin.
 m—Men's voices. w—Women's
 off—Offertoire. voices.
 o—Organ. 3p—3 pages, etc.
 p—Piano. 3-p—3-part, etc.
 Hyphenating denotes duets, etc.

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CENTRAL PRESBYTERIAN'S ORGAN
faces down the right aisle with one case, across the chancel with another, and
is more attractive to the eye than to the camera here with the intruding
chandelier; it is a 4-60 Hook-Hastings built in 1924 and en-
larged in 1941 by the Aeolian-Skinner Organ Co.

THE AMERICAN ORGANIST

January 1949

Presbyterian Service Playing

Music by HUGH GILES

A concert organist who also does a perfect job of church music

S AID page 2 of a printed 4-page leaflet listing all the Advent & Christmas Services, "The ministers of this Church extend to you the greetings of the Advent and Christmas season, and invite you to share in these special services, in celebration of the ancient but ever new miracle of the Christ's Advent into a dark and uncomprehending world. 'O come let us adore Him.' Nothing too original about that. But it was signed, simply, "Theodore Cuyler Speers, Hugh Giles." Do you know of any other church where such an announcement is signed by the clergyman and his organist, both? The leaflet listed fourteen services. At the end of the list was this: "All vesper services will be preceded by fifteen minutes of organ music by Mr. Giles."

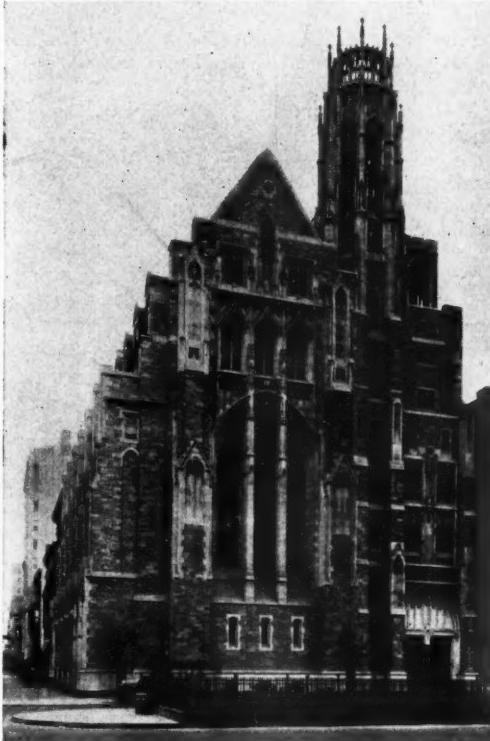
The front of the auditorium is somewhat Episcopal in style, organ on the right side of the chancel, console in the rear left corner of the left side, the organist facing the congregation; choir numbers 16 women, 7 men; Mr. Giles puts his sopranos in the left of the chancel, the contraltos, tenors, & basses in the right, the two sides facing each other (thank heaven not facing the congregation) as they sing. The soloists maintain that same position when doing their bits. It's a service, not a show.

At 10:40 the tower began its broadcast of carillon music, which sounded especially good at a distance; the low tones were unusually rich & appealing. Later I discovered that Schulmerich Electronics Inc. made the installation, playable at first from a supplementary keyboard, now played from the organ console. At the same time the Schulmerich organization used its equipment to carry the organ music back to the choir-room by loudspeaker, which makes possible an unusually smooth processional. These Schulmerich tones are particularly rich in the lower octaves; inside the auditorium they were even more attractive.

At about 10:48 the tower music stopped and Mr. Giles began his prelude, softly and in the lower octaves, to eliminate the clash. It was Howells' Psalm Prelude, an excellent number for any good church, easy to play, easy to hear; not obvious music, not for recital. It was not loud at any time, reverent & meditative all the time. Some improvisation, a moment of silence, and Mr. Giles played through the processional, on rather quiet organ, about mf; the singing began by the choir in the choir-room, with confidence & competence, against a soft accompaniment they could not at all have heard without the Schulmerich loudspeaker equipment. This confident choir and beautifully restrained accompaniment—choir singing full-voice outside the auditorium, organ playing softly in the auditorium—seemed impossible to explain until Mr.

Central Presbyterian in New York has top quality both in its pulpit and on its organbench and the combined results of the work of these two men creates a service that is a real contribution to everyone coming under its influence each Sunday.

Schulmerich's hand in it was learned a day later. At the conclusion of the first stanza by the choir in the distance, the congregation rose, the organ volume rose, and the choir, now partly within the auditorium, sang heartily, repeating that first stanza, as a note on the calendar instructed the congregation to do. It made an ideal processional: Choir entered from the front right door,



CENTRAL PRESBYTERIAN, NEW YORK
Here you will find a beautiful, churchly church; a minister with a profound respect for God and humanity; an organ of true richness; a choir able to do its job to professional standards; an organist of complete competence; and services that enrich both heart and mind.



THE REV. THEODORE CUYLAR SPEERS, D.D.
minister of Central Presbyterian, New York, who goes the whole way in giving
credit to his organist, and accordingly T.A.O. goes the whole way too
and presents his photo on an exact par with his organist's;
besides, Dr. Speers is one of the world's best.

crossed the aisle in front of the pews, taking a short-cut directly into the chancel. It was businesslike. It gave a wholesome commonsense earnest start for the whole service.

Between stanzas Mr. Giles stops his organ with his voices, waits but a moment, and all begin together again. Next, the

Call to Worship, a sentence by the minister, one by the congregation, and a third by m. & c. Incidentally this was about the only false note in the whole service. Said the congregation, "The Lord is in His holy temple; let all the earth keep silence before Him," but for the next 75 minutes these good people did everything else but keep silence. Why say things we don't mean or don't intend to do? On the good side, these sentences were not rushed through, like almost every congregation does; they were spoken deliberately, as though solemnly meant.

Exhortation was a statement by the minister, largely stolen from that finest of all liturgies, the Episcopal. Dr. Speers didn't read it, he spoke it. Deliberately, unhurriedly. It was impressive.

Confession, stolen bodily from the Episcopalians, was read by the congregation, trained by Dr. Speers to stop rushing and act as though they were sincere in the service. This and the other necessary passages were printed in full on the calendar. A choral amen closed this, the choir finally agreeing to do the singing after letting the organ chord wait on them much too long. The minister then spoke a sentence, printed on the calendar, and another choral amen, with the same vocal lag. This vocal tardiness should be cured; it was the only point in the music program needing improvement.

Lord's Prayer next, with choral amen.

Praise was a set of four sentences. M., "O Lord open Thou our lips;" C., "And our mouth" etc.; congregation then rises; M., "Glory be to the Father" etc.; C., "As it was in the beginning," etc.

Doxology came at once, introduced by ff organ chord,

and since everybody knows both the music and the tempo, it would have been more convincing if that organ chord did not have to be held so long. Every organist knows he can educate his choir to come in with him so promptly on an organ chord that a laymen couldn't detect any lag whatever. The inevitable late-comers were allowed up the aisles at this point, Mr. Giles improvising to cover the confusion.

Scripture Lesson was grand because Dr. Speers handled it grandly. He came to the front steps of the chancel and began to talk of his people, including some half a hundred very young children in the front pews. He told them John's Gospel "was written a hundred years after Christ's time." All Christians know or should know what the Bible says; Dr. Speers, rather than the layman, should know and does know the facts behind the writing of the Bible, in so far as anyone can know such few facts as exist. His talk along this line was informative, interesting, important. And before anyone could realize what he was up to, he was actually repeating the morning Bible lesson from memory. There's a real clergyman for you. He thinks what God says is so important that he is willing to spend the time necessary to memorize it for his congregation. What a contrast to those clergymen whose evident purpose is to rush through everything else in the service in order to have more time to spend on their sermon. This Scripture lesson over, he indulged in no mumbo-jumbo, but simply turned away and walked to his chair back of the altar table.

Franck's "Welcome dear Redeemer" was the anthem, which Mr. Giles introduced by beginning his organ softly and growing into it. The organ as he plays it is rich, appealing, genuine; you know what the pitch is. If you're over-fed on mixtures and upperwork, visit Central Presbyterian and let Mr. Giles feed your musical souls awhile; that'll restore your faith in organ music. This anthem is fine for any church; it is reverent, serious; an honest & convincing religious expression. Easy enough for any choir.

Junior Sermon brought Dr. Speers to the front again and he gave the children a Christmas story that constituted a masterpiece of sermonizing for children — and adults too, for that matter. Those children couldn't have remembered that it was Dr. Speers, minister of Central Presbyterian, talking to them; they could realize only that it was one of their best friends, possibly even as good a friend as their own father, talking to them as he had often done, as he would do with each of them individually wherever & whenever he met them. Such friendliness to children, without condescension, must have first been seen by Mark and recorded in 10: 13-16. Dr. Speers wasn't standing in the pulpit, or at the lectern; he was down in front of the chancel, talking to his children. That was one of the rich experiences of the whole service.

Another hymn was sung, the children passed down the center aisle and out. Mr. Giles diminished his organ to pp and continued while Dr. Speers gave what amounted to an introduction to

The Prayers, which the calendar listed: "The Prayers (Adoration, Thanksgiving, Petition, Intercession. After each prayer there will be a brief pause for a silent amen by the congregation.)" And when the prayers began, Mr. Giles silenced the organ. At their conclusion the amen was spoken by the minister and we had the

Offering. Handel's "And the glory of the Lord" was done with brilliance, both organ and vocal, and proved that a competent organist can make a choir of only two dozen voices produce a thrilling effect if he knows how to handle voices as well as he does organs. If Mr. Giles does not indulge in brief but pointed tone-drills at rehearsal (every organist should) he knows how to select the right kind of voices for ensemble work; that's something many organists need to learn. A beautiful voice is by no means the first essential. At the close of the anthem, the money was

brought forward, Mr. Giles improvised in preparation, gave a moment of silence, and then everybody sang the

Response — "All things come to Thee." More improvising to a fade-away and the

Sermon, which wasn't read but spoken, with but a few notes as reminders, and it was spoken grandly, in a man's way, with no soothing-syrup mixed in. It began at 11:45 and the intention was to time it, but Dr. Speers was so whole-heartedly competent & genuine in everything he was doing through the whole service that never again after 11:45 was the watch consulted till the whole service was done and congregation was out on Park Avenue on its way homeward. Dr. Speers wants and gives his people "something more than something pious," as he put it. Our mumbo-jumbo was his expression too. "Let us pray," said he simply at the end of the sermon. And the service ended with Prayers, Benediction, Recessional Hymn, Prayer, Choral Amen, Postlude.

After the Benediction (note the strange place it occupies in the concluding service) we had pp organ and pp choral response, a lovely bit of expressiveness with which to end. Mr. Giles improvised a crescendo, the lights were turned on, the final hymn was sung, the choir this time coming down the center aisle to the rear door where the ladies turned aside to let the men arrive so that all could then pass out the door together without turning the final stanza into a meaningless part for the basses. A quick diminuendo from the organ as the voices passed out of the auditorium; silence; the final word of prayer, a choral amen from the vestibule, and, as a postlude, Noble's Gloria Domini, played not with shouting & jubilation but rather restrained & decorous so that the members of the congregation could talk one to another without shouting.

Checking on ten services we find the Church went Hebrew in three of them (Old Testament twice, Psalms once) but remained Christian in seven—five of them dealing with Christ as recorded in the four Gospels, two with what the early preachers had to say (in the Epistles). While not perfect, it's a big improvement in commonsense over what the average Christian church does. Are we preaching the Christian religion or the Hebrew?

Checking now on the organist instead of the preacher, we list the anthems of these services.

Shedof, We praise Thee
 Williams, Darest thou now O soul
 Sowerby, I will lift up mine eyes
 Brahms, How lovely is Thy dwelling place
 Taylor, Hymn to the Savior
 Holst, Eternal Father
 Brahms, Blest are they that mourn
 Tchaikovsky, How blest are they
 Dickinson, Great and glorious is the Name
 ar.Thompson, My Shepherd will supply
 Kitson, Jesu grant me this I pray
 Hough, Benedictus es Domine
 Rachmaninoff, Glory to the Trinity
 Rachmaninoff, To Thee O Lord
 Thiman, Sing alleluia forth
 Davis, Let all things now living
 Brahms, Though I speak with the tongues
 Gaul, All praise to God
 Gretchaninoff, O Lord I have loved
 Rowley, Praise
 Dvorak, God is my Shepherd
 Dvorak, Te Deum Laudamus
 Whitlock, Here O my Lord

Preludes & postludes are listed in full on the calendars and include such as Widor, Andante Cantabile; Jongen, Song of Autumn; Reger, Benedictus; Purvis, Communion; Bach, Prelude & Fugue Bm; Sowerby, Comes Autumn Time; Karg-Elert, Now Thank We All; Franck, Chorale Bm; Pasquet, Lo a Rose.



THE REV. HUGH GILES, B.D., M.S.M.
 organist of Central Presbyterian, associated with Dr. Speers in a Church that
 tries to serve, not frighten, its community. Mr. Giles is one of the
 artists under LaBerge management; his service-playing is as
 superior as his recital-playing and choir-work.

The minister did not tell the congregation what to do next; it was indicated on the calendar and the people did it without announcement. That feature, plus the fact that the late-comers were not permitted up the aisles until after the "Doxology," was largely responsible for getting the service off to a good start and giving it a high tone of sincerity; those of us who got there on time, were not annoyed by those who came late.

There was only the 11:00 service on October Sundays but through November & December there were vespers at 5:00, with sermons in only three. On Christmas Sunday Mr. Giles gave a carol program at vespers, and the congregation got its chance the following Friday in a "congregational carol sing by candlelight in the chapel." Following the choir's carol service at 5:00, there was "tea for all who care to stay" at 6:00, and at 7:00 Dr. Speers gave his "annual reading from Dickens' Christmas Carol."

The Rev. Theodore Cuyler Speers, D.D., is a sincere man, a thinking man in spite of his years in the pulpit. If you're discouraged with religion (or life) any time, go hear him; he'll restore you without feeding you mush & milk. The Rev. Hugh Giles, B.D., M.S.M., whose name & degrees are right along with those of the minister on the front page, is tops among organists; there is nothing too good to say about his work. He is a combination of commonsense and artistry.

THE REASON FOR CURRENT PROGRAMS? *By Walter H. Kelley, First Presbyterian, Altoona*

It is heartening to know that music is still an ideal to be sought after, not just an imposing program to knock out other organists. My old friend Gordon Balch Nevin used to feel the same way about interesting and pleasing the Public. [Something should be done about the Kelley family. Mr. Kelley's confiscation of one Altoona church is declared above, but Mrs. Kelley has a church of her own too, the First Church of Christ, Altoona.]

Mt. Holyoke Glee-Club

New York Concert, Town Hall, Dec. 16, 1948

Ruth Douglass has the pleasant habit of bringing her girls to New York to officially open the Christmas season every year with a carol concert. After 14 carols merely identified as English, French, etc. (which is not sufficient data to warrant including the titles here) they sang

Arthur Shepherd, Now is the Tyme; Jolly Wat;
He came all so still.

Harold Friedell, Make we joy now; When Christ was born.
William Billings, Song of the Angels

And the concert closed with two from the hymnal, "The first noel" by audience & choir, and "Silent night" by glee-club alone, humming as the curtains were drawn. The concert began the same way, the club singing behind the curtains, which parted slowly toward the close of the number.

The program listed 30 sopranos-1, 34 sopranos-2, 49 contraltos, though some work was done in 4-part. In fact, one of the gems of the program was "Jacques come here," with a quartet of girls singing in contrast with the full chorus, and anyone who can train four young girls to sing as beautifully as these four did, some of it pianissimo, is a choral genius—which Miss Douglass had already proved herself to be. She should take a patent on her low-voice tone production method; I've never heard its equal from girls' voices anywhere. This year her sopranos measured up better than in former years; they now are completely competent in tone, just as they always were in the other components of glee-club work.

That contralto tone is probably the making of the glee-club. It has nothing of the hoot & oo. We are too much accustomed to a contralto tone that is hopelessly swallowed, throaty, dark-colored, buried down in the stomach region somewhere with never a trace of vibrant resonance. Sounds like a tub of butter, not like a violoncello or double-bass. That kind of tone sticks out like a sore thumb. It rejects all amalgamation with the other three voices. And that's exactly what Miss Douglass doesn't want. Her contralto tone is vibrant, rich, like the G-string of a



IN CENTRAL PRESBYTERIAN

The organist presents much more music than merely his own in his famed Lenten musicales; he has presented Mildred Dilling harpist, the Kroll Quartet, Britt Trio, Saidenberg Little Symphony, his own superior Choir, and other artists too rarely heard with organ or in solo.

Stradivarius. It melts in with and supports the other voices in the ensemble. Mount Holyoke College Glee-Club voices blend just as perfectly as the four instruments of a string quartet. And I believe it is due to the fact that Miss Douglass drags those contralto tones up out of the stomach burial-ground and tone-drills them on vibrant head-resonance. They are a delight to hear.

The carols were an unsullied delight, but the Arthur Shepherd pieces were merely "modern" music without message; Mr. Friedell's were better, and old Billings was quite a surprise even if it is more historical than musical.

The organ was used here and there, to the detriment of the concert—it is divided in the two front corners of the auditorium and speaks not onto the stage but out at the audience. So when it was played, we had organ music accompanied by a bit of singing that could hardly be heard. Fortunately it was not used often. The organist couldn't hear the balance nor could the director. They probably will never use it again, we hope.

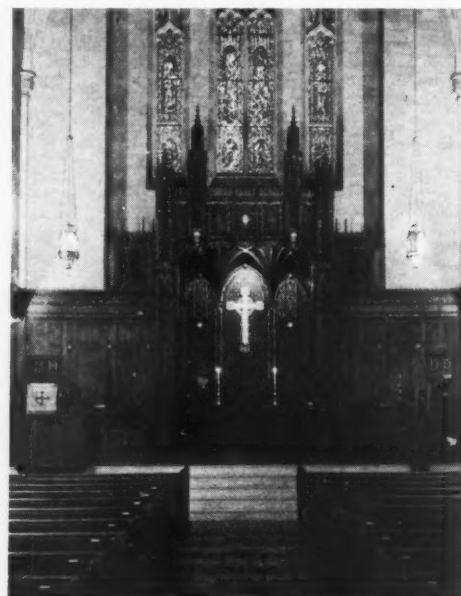
The girls sang the music from memory, in some numbers not even looking at the text-sheets they had in their hands (and the audience also had). All 226 eyes were turned intently toward Miss Douglass every moment while singing; there's discipline for you. Attacks, releases, shadings—everything was perfectly done. The girls sat for most of the singing, and did every bit as well as when following the tradition of standing.

It is a grand & glorious experience to get away from this insane America and revel in the beauty of these lovely Christmas carols, every one of them done to high professional standards, though there was not a professional singer in the whole bunch. Four of the girls did solo parts, beautifully.

In former years these pages asked for better top-soprano tone; that has now been achieved. So we ask next for the sprightliness of a bit of outright staccato here & there on a phrase where it would fit as a highlight. Girls that can learn to do all the other and more difficult tricks these girls have mastered, will be able to handle staccato without failing. If Mount Holyoke Alumni are not completely daffy in their pride over this Glee-Club they ought to have their heads examined.—T.S.B.

"IT IS TIME TO PIPE DOWN"

"I object to any complaints about how awful life is. We had the chance of our lives last November to set things right and restore freedom to this country. Instead, we voted for higher taxes, higher prices, and more meddling by politicians in our private affairs. We deserve every disaster that confronts us."—J. Sheldon Scott.



CENTRAL PRESBYTERIAN CHANCEL

Console is on the left rear, organ opposite and above the choristers with cases facing down the aisle and across the chancel; Mr. Giles gets big results with a comparatively small choir, in two rehearsals a week during the busy season plus Sunday warm-up.

LANSING, ILL.		(Rohrfloete-S)	ANTIPHONAL: V-5. R-5. S-11.
First Reformed Church		(Gemshorn-G)	16 Muted Viole 97m
Kilgen Organ Co.	5 1/3	Quint 50s 44m	8 Fernfiolete 97w16'
Completed, early 1948	4	Superoctave 56s 32m	(Muted Viole)
V-20. R-22. S-27. B-5. P-1452.	III	(Flute-h-G)	Viole Celeste tc 61m
PEDAL: V-2. R-2. S-7.	16	Mixture 17-19-22 64m*	(Muted Viole)
Expressive (both chambers)		Bombarde 9"s 8" w 56r	(Fernfiolete)
16 Major Bass 32		(Contrafagotto-S)	(Fernfiolete)
Bourdon 44	8	(Bombarde)	(Fernfiolete)
(Gedeckt-S)		(Trumpet-S)	Trompette 97r16'
(Gamba-G)	4	(Bombarde)	French Horn 73r
(Bourdon)	-	(Carillon)	(Trompette)
(Gedeckt-S)		*Borrows 19th from 5 1/3 Quint.	Tremulant
(Gamba-G)		ANTIPHONAL: V-1. R-1. S-7.	V-15. R-15. S-18.
GREAT: V-5. R-5. S-6.	16	Bourdon 32w	Dulciana 44s 85m
Expressive (with Choir)		(Flauto Dolce-GA)	Concert Flute 73w
8 Diapason 61		(Muted Viole-SA)	Nachthorn 48s 73m
Melodia 61	8	(Flauto Dolce-GA)	Erzaehler 52s 1/4t 73m
Gamba 73-16'		(Muted Viole-SA)	E. Celeste tc 52s 1/4t 61m
4 Octave 61	4	(Fernfiolete-SA)	Viola 50s 73m
8 Trumpet 61	16	(Trompette-SA)	(Dulciana)
Chimes pf		GREAT 3 1/2": V-13. R-22. S-14.	Unda Maris tc 56s 2/3t
Tremulant		Expressive	61m
SWELL: V-8. R-10. S-8.	16	Violone 34s 61m	Prestant 62s 73m
8 Geigen-Diapason 73	8	Diapason-1 44s 61m	Koppelfiolete 58s 73m
Gedeckt 85-16'		Diapason-2 46s 61m	Nasard 60s 61m
Salicional 73		Hohlfiolete 61w	Blockfiolete 66s 3/4t 61m
Voix Celeste 73		Gemshorn 50s 1/3t 61m	Tierce 70s 1/2t 61m
4 Flute h 73	4	Octave 57s 61m	Larigot 68s 2/3t 61m
III Mixture 12-15-19 183		Principal 59s 61m	Siffiolete 72s 3/4t 61m
8 Oboe 73	2 2/3	Flute h 58s 61m	Clarinet 73r
Vox Humana 73		Quint 66s 61m	Harp 49
Tremulant	2	Superoctave 70s 61m	(Harp-Celesta)
CHOIR: V-5. R-5. S-6.	III	Mixture 15-19-22 183m	Tremulant
8 Diapason 73	IV	Harmonics 17-19-21-22	SOLO: V-7. R-7. S-7.
Concert Flute 73		244m	8 Diapason 48s 61m
Dulciana 73	V	Cornet 269m	Doppelfloete 61w
Unda Maris 61		Carillon-Organ	Gamba 56s 61m
4 Flute d'Amour 73		Carillon-Tower	G. Celeste 61m
8 (Chimes) pf		Tremulant	Suabe Flute 61w
Tremulant		ANTIPHONAL: V-6. R-6. S-8.	Trumpet h 61r
COUPLERS 23:	8	Diapason 73m	Cor Anglais 61r
Ped.: G-8-4. S-8-4. C.		Flauto Dolce 73m	Tremulant
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.		F. D. Celeste tc 61m	COUPLERS 38:
Sw.: S-16-8-4.	4	Octave 73m	Ped.: G-8-4. g. S-8-4. s. C-8-4. L-8-4.
Ch.: S-16-8-4. C-16-8-4.	III	(F. D. Celeste)	Gt.: G-16-8-4. g. S-16-8-4. C-16-8-4. L-16-8-4.
Crescendos 3: GC. S. Register.	2	Fifteenth 61m	Sw.: S-16-8-4. s. L.
Combons 20: GP-5. SP-5. CP-5.		Mixture 183m	Ch.: S-16-8-4. C-16-8-4. L.
Tutti-5.		Chimes	Solo (L): L-16-8-4.
Reversibles 2: G-P. Full-Organ.		Tremulant	Antiphonal Great and Swell are indicated by g and s.
Cancels 5: P. G. S. C. Tutti.		SWELL: V-18. R-22. S-19.	Combons 62: P-8. p-3. G-8. g-4. S-8.
Blower: 3 h.p. Orgoblo		Lieblichbordun 44s 73m	s-4. C-8. L-6. Couplers-3. Tutti-10.
Organ in chancel, both sides.		Geigen-Diapason 45s 73m	Crescendos 5: G. S. C. L. Register.
YOUNGSTOWN, OHIO		Rohrfloete 54s 73m	Antiphonal shutters are operated by their respective main-organ stops.
Trinity Methodist		Spitzfiolete 46s 2/3t 73m	Crescendo Triplicates 2: Great. Swell.
M. P. Moller Inc., Op. 7680		Salicional 56s 73m	By these the organist may use main Great alone, Antiphonal Great alone, or both Greats; similarly with the Swells.
Installed, Summer of 1948		Vox Celeste 56s 73m	Reversibles 9: G-P. S-P. C-P. L-P. S-G. C-G. L-G. Full-Organ. All
Finishing, John Schleigh	4	Principal 58s 73m	Shutters to Swell Shoe.
Organist, David Jamison		Triangle Flute 73w	Cancels 1: Tutti.
V-73. R-89. S-106. B-27. P-5571.	2 2/3	Fugara 64s 73m	There is a separate console in the
PEDAL 4": V-8. R-9. S-22.	2	Twelfth 68s 1/2t 61m	chapel to operate the Antiphonal divisions, which are located there. And
32 (Violone-G)	III	Flautino 70s 2/3t 61m	there is a gadget enabling the organist to silence the entire main organs or the entire antiphonals, with proper indicator-lights.
16 Bourdon 6" w 44w		Plein-Jeu 22-26-29 183m	
(Lieblichbordun-S)		Dolce Cornet 12-15-17	
Contrabass 32w	16	183m	
(Violone-G)	8	Contrafagotto 73r	
(Gemshorn-G)		Trumpet 73r	
(Dulciana-C)	4	Oboe 73r	
10 2/3 Quint 40s 32m		Vox Humana 61r	
8 Octave 42s 32		Clarion 73r	
(Bourdon)		(Harp-C)	

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Rules & Reasons

NEW YORK is filled with so many cheap people that all the larger movingpicture theaters always have more customers than seats, so on the rare occasions when I have the time and the stupid inclination to see a picture, I go to the smaller houses. And thus I ran into Mr. William Ripley Dorr's choir with Jeanette MacDonald in San Francisco. You wouldn't expect such a singer to be careless of words, but she decided to spell it—if we were to trust our ears—Jer-u-sa-lum. And the cheap chump who directed the picture used one of the most horrible-sounding electrotones I ever heard. These movie people think nothing of spending a hundred thousand dollars on this or that trinket when making a picture, but they are evidently too stupid to realize that they could have bought an organ for as little as five thousand dollars, used it for that one scene alone, and then either burned it up, stored it away, or donated it to a chapel to get rid of it. And don't let anyone tell me I don't know what I'm talking about. Every time I get discouraged with organistic humanity I go to a new little Episcopal church in my borough where they have one of the smallest possible organs—a three-rank unified Wicks—and that little inexpensive instrument has never yet failed to renew my faith in the organ for any church.

If we are interested in making this a better organ world for all of us, it seems to me it might be a good thing if organists & organbuilders were to write to the studio headquarters and complain about such instances as this, when the organ is so violently handled. I do not know what electrotone was used in San Francisco, but I've heard most of them and I'm sure not a one need ever sound so offensive. I'm fairly sure the studio in question did not know they could buy a genuine organ for as little as five thousand dollars and have it so constructed that it could be moved about and stored with ridiculous ease.

Bad pronunciation is common among church choirs; it should never be perpetrated by any professional singer. Je-ru-sa-lum is inexcusable. But here's one I do not like at all, though it is correct. "In excelsis gloria" is properly pronounced (representing it easily) "In ex-chel-sis gloria" and the chel annoys my ears. I would jump on this with both feet and plead for "In ex-sell-sis" only my mentor Mr. Ernest White would land on me so vigorously for it that there would be little left of me after he finished the job. Mr. White, one of the world's greatest authorities on truly liturgical music in its highest form, reminds us that Latin pronunciation must rightly be taken from its original source, not our American custom, and the original source is the Roman Catholic church in Rome. This applies to Latin used in liturgical churches. It would be foolish to deny Rome's right to be the authority there.

So if you want to be correct, sing it "ex-chel-sis" even if a great many of us dislike it that way. However, since the average man won't like it and won't know you do it, you might give the poor guy a break and explain in a footnote on your program that it is so done for the reasons here given. But watch your step if you do much Latin. It would be absurd to get that one word historically correct while continuing errors in a dozen others. Won't

some good reader give T.A.O. a condensed set of directions & pronunciations covering all the necessary Latin words likely to be used in our American services?

"I have ignored your rule about brief communications," said a reader in a one-page letter. Whose rule? If T.A.O. ever requested brevity in letters it's news to me. Brevity all too often is the soul of sloppiness; we don't want generalizations, we want specific details. And that usually means length. All we have wept about is the complete inability to do the courteous thing and write replying letters. Between Jan. 1, 1948, and Dec. 1, 1948, I as an American citizen and owner of a small American business have been compelled by politicians to keep records for and make out exactly 23 tax forms. The time they took was more than sufficient to allow me the pleasure, and my readers the courtesy, of all the answers necessary. But no, I was compelled to serve politicians, not my readers.

We do not ask for "brief communications"; never did. Personally I like to receive long ones, typewritten. I'd like to answer often, but that is impossible.

"We could use more information on mixtures, mutations, old registers, etc. One subject which I should like to see discussed at length is the difference in tonal layout of representative French, German, English, and American organs, both past and present."

Nowhere in the English language has ever been printed a better or more complete discussion of mixtures than that by Senator Richards in the 1948 pages of T.A.O. And nowhere have more reliable & informative appraisals of French & German organs appeared than in these very same pages. But actually, discussing the difference in tonal layout is a bit too wishy-washy for these pages; it could and essentially would be only one man's opinion. And we could easily produce, side by side in T.A.O., one set of opinions condemning a given organ and another set commanding it.

"I like the clarified ensemble all right but that thing," says another reader, "is so far in the extreme direction that it is pitiful. You should have heard some of the passing remarks I heard while waiting a moment at the door. I should hate to have to listen to that organ every Sunday."

An automobile left the road at high speed, turned over several times, wrapped itself around a tree, and killed three people. What a horrible thing an automobile is? Certainly not. We don't blame an automobile because somebody uses it wrongly; why blame an organ because somebody uses it badly? I happen to have heard the organ referred to and it was one of the most glorious instruments I've ever heard. The poor organbuilder, possibly more than any other man, gets blamed for mistakes the other people make.

And here's one from a lawyer. His church wants a new organ. "I can say generally that I think we wish an organ for human beings. If there is such a thing as a cosmopolitan organ to satisfy all people and humor their whims and tickle their palates, that's what we want. As to the expense of it, that doesn't make very much difference. This particular church, as I understand it, has through the years first made up its mind what it wanted, then ordered or purchased it, and then sweat between the ribs through the succeeding several years until

it could meet its obligations and clear the atmosphere."

There ought to be more churches like that, buying not on a price basis but buying what they want—and then willing to pay the bill even when it hurts. But there is no such thing as an organ that will satisfy all tastes. No automobile will do it either, no magazine, no (excuse it please) politician. Tastes differ; that's why freedom is still the great invaluable asset of humanity.

In contrast to this church willing to pay the price, another wanted an organist and they were willing to pay \$100.00 a month. An important church, doing extensive musicales, oratorios, and the like. He would have to be a thoroughly competent, even good, organist. At \$100.00 a month. Tut, tut; don't use bad language; I've already done that for you. I told the church that in our town the politicians had already helped one laborunion to get up to \$27.00 a day for ordinary carpentering (yet people wonder why there's a shortage of homes in America) and that figures at about \$3.00 an hour, while their organist would have to be satisfied with something like 63¢ an hour. I'd better stop thinking about this before I say something impolite.—T.S.B.

THE WAGNER-GARDEN "EUCARIST"

Performed by John Harms Chorus, Dec. 8, in New York

Watching notices of Sunday musicales for new & interesting music, we have been disappointed; only the usual yearly fare—the "Elijah" split into four Sundays and the ubiquitous "Messiah" through December. Other works are announced, but when we go, we get only excerpts. Against this practise there should be a law.

But we had a rift in the clouds Dec. 8, 1948, when the John Harms Chorus sang Charlotte Garden's "Eucharist," drawn from Wagner's "Parsifal."

Mr. Harms has a comparatively small chorus, probably fifty voices, for the most part amateur. But he has instilled in them a love of the work, a loyalty to music and to him as their leader. The result is a perfectly balanced tone which floats effortlessly, rising & falling in intensity without any evidence of strain or labored breathing. Here is a group animated by a single purpose, which for this concert was the presentation of the central thought of Christian religion.

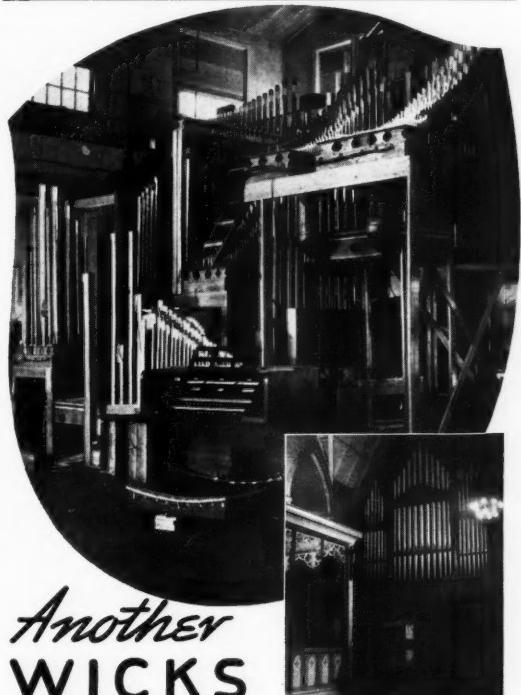
One feature pleased me greatly: while the soloists were singing, Mr. Harms sat quietly by until they had finished, making no attempt to direct. And he never forgot the dignity of the work, nor the place in which it was given (the chancel of St. James Episcopal Church)—a startling contrast to the experience we had a few weeks earlier when a conductor led choir and congregation with most strenuous arm-swinging, even in gospel hymns.

But back to the "Eucharist." Charlotte Garden has done a really fine work. The only reason it will not be heard too often is its length, and the difficulty of the organ part. Being one of our finest performers, this to her would not seem necessarily true; and to hear her do it in her inimitable orchestral style, it might not seem true to others as well. But it is a fact that many of our really good choirmasters are not concert organists. As to the length of the work, we feel that emotionally one is well tired by the time it is finished. Dr. Moment has written a fine text; being his organist, perhaps Mrs. Garden has hesitated to make cuts.

The music is taken from the first and third acts of "Parsifal" and there is a deal of similarity between the two acts, especially in the bravura parts. Her use of the tender passages, such as the Grail theme, is exquisite. We feel that these should not be altered. They were sublime. But the strenuous orchestration in some parts would be better if there were less of it. Perhaps the next edition of it—for it will have many—will shorten the organ orchestral part and also a few of the repeats in the text.

This has the potentiality of a great work. So far, Mrs.

WICKS ORGAN OF THE MONTH



*Another
WICKS
in...
FORT WAYNE, IND.*

The above illustrations present an interesting prevue of a new Wicks Organ recently installed in TRINITY EPISCOPAL CHURCH, Fort Wayne, Indiana. The larger photo shows the organ set up on the factory floor before shipment and the smaller one is of the facade, or casework screening the organ in the church.

The details pictured indicate the skill, judgement and exacting artistry which enter into the design and production of Wicks Organs.

This fine two manual, twenty rank instrument provides a tonal structure suitable for any required organ or accompanimental music. The basic essentials are all there for artistic and satisfactory results.

Specifications of this instrument will be gladly furnished upon request.

Feel free to consult Wicks on your organ problem.



WICKS ORGANS*

HIGHLAND ★★ ILLINOIS

Garden has shown herself, in the field of arranging as she is in performing, as one of the best. Our thanks to her, and to John Harms, scholar, tireless leader, and inspirer of choruses.—Wm. A. Goldsworthy.

SOME ORGAN RECORDINGS AND BERLIOZ

Recordings reviewed by Charles van Bronkhorst

Perhaps I'm too fussy for my own good, but too many records are so noisy in regard to surfaces that I can't enjoy them. Even some of the most recent recordings are at serious fault in this direction.

I have long hoped for a recording of Claire Coci's brilliant playing and at last we have it in Adelphia's 0-1003 which features her rendition of the Finale from Vierne's No. 1 on the Aeolian-Skinner in the chapel of Westminster Choir College. As I have said, perhaps I am too fussy for my own good, for I am not as satisfied as I hoped to be; I believe this example fails to do her justice, and so I continue to look forward to further recordings of her work, with greater care on the part of the recording engineers in the matter of surface noises.

Adelphia's 0-1004 is a great improvement, however, though I am increasingly troubled by surface noises on repeated playings. The music is Mozart's Fantasy in Fm, K.594, as played by Claribel Thomson on the 2-23 Aeolian-Skinner in St. Mary's Church, Hamilton Village. This Mozartian gem, originally composed for a mechanical organ, has long been neglected and is indeed a welcome addition to the growing list of organ recordings. It is almost unbelievable that an organ of only 23 registers can sound so impressive & complete, but here is a particularly fine example of a well-designed small organ as executed by G. Donald Harrison. Of course no small credit must go to Miss Thomson who uses the instrument's resources to maximum effectiveness in this outstanding performance. If the wearing quality of the record itself is up to high standard I recommend this disk without reservation; price \$3.00, which should guarantee top quality in record-manufacture & endurance.

Columbia brings us another significant first with its release of the complete Berlioz "Requiem" as recorded in Paris during the German occupation by the Emile Passani Choir and orchestra under Jean Fournet, MM-769, 11 12" disks, list \$15.50. Berlioz scored his "Requiem" for a large orchestra, chorus of 300, tenor soloist, four brass bands, and organ; but he used these tremendous resources with typical genius to add to the beauty and reflect the sublimity of the text.

The climax of instrumental sonority is reached in the second movement ("Dies irae") as Berlioz uses full orchestra plus 38 additional brass instruments placed among the singers in four small choirs, 16 kettledrums, 2 bass-drums, 4 gongs, and 10 cymbals. However, included among the 10 movements are several using the chorus alone, another in which the singers are accompanied only by English horns and bassoons, and one involving only flutes, trombones, and strings.

Despite the untold difficulties encountered in recording a work of this kind, the results are as good as any choral performance reproduced to date. The interpretation itself is everything one could possibly expect. Record-surfaces are up to the usual Columbia standard of excellence, practically noiseless throughout. By all means hear this set whether you are a Berlioz fan or just a lover of great music!

TRIALS & TRIBULATIONS

*Which Ivan R. Beckwith should not have written
And T.A.O. should never publish*

I have moved again, thereby causing you more work. But you don't wish half as badly as I that I could stay put. This housing situation is still serious for veterans in spite of what your favorite politician (if any) may tell you. I'm 13 miles nearer my work, but paying twice as much as I should if I hope to have anything left to keep my kiddies from going around the streets in a condition as unclad as the

morons in Hollywood, heaven forbid. If I write you again before too long a time and tell you my address is changed again you will know I have found a cheaper place in which to live. If my address should be the county jail you can assume I have murdered my landlord or a local politician, or merely failed to pay my rent.

I had hardly moved in and closed the door behind me when a kind lady rapped on the door, said she had heard I could play an organ, and would I consider playing for her church. I hesitated a bit and said I would consider it—you know; played hard-to-get when inwardly I was tickled. So now I am holding forth as organist and director of the choir in the First Methodist here in Brattleboro. The organ is the first pipe job built by Estey and is in surprisingly good condition for its age. But it is woefully inadequate; a 3-3-1, and not a single mechanical accessory.

Well, here's my new address, and my two dollars. Keep sending me T.A.O. or I will place you in the same category as some of our not-too-favorite denizens of Washington or lesser centers of infamy.

TWO GOOD PROGRAMS?

By Lynn C. Osincup, businessman and former organist

Enclosed are two programs consisting of good music, interesting music; there is none of the dry-as-dust material. The first recital was attended by a near-capacity audience, the second by a capacity audience—proving that the right kind of music will attract the public. The recitalist is an amateur, but of virtuoso caliber; he's a highschool science teacher.

- *Bach, Toccata & Fugue Dm
- Karg-Elert, Waters of Babylon; Now Thank We All.
- Reubke's Sonata
(Four violin solos)
- Palmgren, May Night
- Guilmant, Son. Dm: Pastorale
- Rachmaninoff, Melodie
- Callaerts, Intermezzo
- Grieg, Lyric Suite: Notturno
- Widor, 5: Toccata
- *Andriessen, Toccata
- Karg-Elert, From Depth of Fear; From Heaven Above
- Bach, Sheep May Safely Graze
- Haydn, Musical Clock Pieces
- Franck, Chorale Am
(Three soprano solos)
- Lemaigre, Fragment Symphonique
- Guilmant, Noel Languedocien
- Gray, Fantasy on Christmas Carols
- Edmundson, Christmas Adventit: 3 Pieces.
- Bingham, Chimes of Florence
- Mulet, Thou Art the Rock

Organist: Kenneth Cook, First Methodist, Waverly, Iowa.

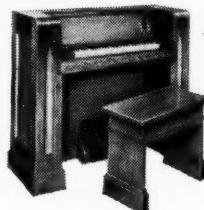
INTREPID COUSINS, THE RASCALS

"I do not expect T.A.O. to publicize the cousins Hauenstein but I thought I might at least pass on to you the fact that there are organ recitals in small towns in Ohio. Attendance about 200, and a small church indeed. Our choice of music was motivated partly by the organ there—a 9-stop 7-rank pneumatic Schantz complete with two ciphers and unbalanced swell-shutters you can slam. Ah, for even a string, let alone a string celeste. Even a Tremulant would have been welcome. However, we rather enjoyed it. The applause was indiscriminate. Missionaries we?" That from Roger Hauenstein who, with his cousin Nelson, flutist, played Campra, Couperin, Marcello, Handel, Bach, Mendelssohn, Rheinberger, Vierne, Gaubert, Haydn, and Farnam. The flute numbers were Handel's Sonata 5 and Gaubert's Sonatina. Possibly it's not a bad idea, using some of the pre-Bach, carefully selected (and these numbers were) when the organ is so limited. Missionaries they? Seems so.

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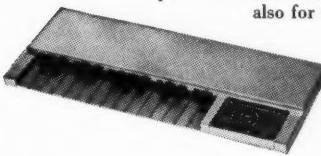
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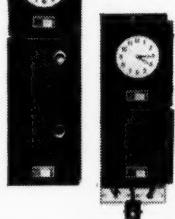
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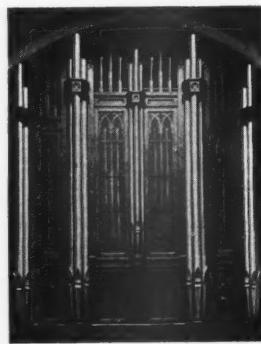
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Mr. Van Hulse

CAMIL VAN HULSE
American Composers: Sketch No. 71

Of the making of new anthems there is no end, unfortunately; hence these sketches are concerned primarily with organ composers. And Mr. Van Hulse has but one published. So you may find fault with this sketch if you like, especially since Mr. Van Hulse has not become an American citizen—misery loves company; we should invite him in.

He was born Aug. 1, 1897, in St. Nicolas, Belgium, came to America in 1923, has been organist of All Saints Catholic, Tucson, Ariz., since 1939. He studied in the Royal Conservatory, Antwerp, earning the royal medal in 1922, diploma in piano in 1923, and in composition in 1922. His first organ teacher was his father, Gustave Van Hulse; other teachers were Lenaerts, de Greef, Verheyden, Mortelmans. He began playing in St. Nicolas, Belgium, in 1910; the first worldwar caught him and when he got out he returned to St. Nicolas, this time as organist instead of assistant.

In 1924 he became organist of All Saints, Tucson, going to St. Elizabeth, Altadena, Calif., in 1929, and to St. Peter & St. Paul, Tucson, in 1936. In his present All Saints he has a 2-11 Hillgreen-Lane, an adult chorus of 40, and a Gregorian men's choir of 7. For reasons of health he will probably remain in Tucson; for peace of mind he'll be much better off there than in New York

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City where some friends have mistakenly tried to place him.

He married Augusta Nijs in 1924 and they have two children, the elder an organist.

He broke the rule that a prize-winning organ composition must never be worth its ink, and J. Fischer & Bro. published the results. His most recent work, upon which this sketch is instigated, is his excellent "Beatitudes" for chorus. In the following lists we include works published and in process.

Published organ works:

- Postlude on Veni Creator, Op. 52
- Ricercata on Bach, Op. 56
- 'Symphony' for organ, Op. 53
- Toccata, Op. 39
- Canzatas etc.*
- Beatus, Op. 43
- Christ our Glorious King, Op. 60
- Masses: Exsultet Orbis Gaudiis, Op. 27
- Fiat Voluntas Tua, Op. 50
- Anthems etc.*
- Communion for All Saints, Op. 43
- De Profundis, Op. 54
- Justorum Animae, Op. 49
- Praise ye the Lord, Op. 49
- Terra tremuit, Op. 31
- Tui sunt Coeli, Op. 29
- Veritas Mea, Op. 28
- Vidi aquam, Op. 54

SELLS RECORDINGS TOO

Riverside Church, New York, frequently helps its organist along by selling his phonograph recordings. The Dec. 5 6-page printed calendar said, "At the Literature Table in the Assembly Hall, sermons by Dr. McCracken and Dr. Fosdick, the issues of the Church Monthly, Dr. Fosdick's books, organ recordings by Virgil Fox, reproductions of the Hofmann paintings, and pictures of the Church are on sale today after the service." These things are also sold "during the week."

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Organist and Choirmaster
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Dubert Dennis

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TO MODERN COMPOSERS

To composers who think the good old-fashioned materials of music are not good enough for them and they must invent new sounds never heard on earth before, Frank J. Nurdling of Tacoma has a suggestion: "Why not compose a Symphata or a Soniphony or, if vocally minded, an Oritata? Shortage of new art forms? Nerts!"

NOBLE EFFICIENCY

"Christmas cards for local delivery should be mailed before Dec. 15. If mailed after that date, we cannot guarantee they will be delivered before Christmas." —Albert Goldman, postmaster, New York City. Nine whole days for the delivery of cards from one part of New York City to another part of that same City. Magnificent.

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**Past
RECITALS**

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

MILDRED ANDREWS

First Christian, Ponca City
Liszt, Prelude & Fugue on Bach
Dauquin, Noel
Bach, Come Sweet Death
Franck, Chorale Am
Leach, 3 Casual Brevities
Dupre, Prelude & Fugue Gm
Elmore, Song of Autumn
Vierne, 1: Finale

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First Christian Church
Salina, Kansas

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Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

*WALDEN B. COX
First Methodist, Millville
Walond, Int. & Toccata
Brahms, Sym. I: Andante Sostenuto
Scheidt, When Jesus on the Cross
Daquin, Noel
Bach-Gounod, Ave Maria
Bach, Jesu Joy; Fugue Gm.
Spencer, Chinese Boy & Flute
Matthews, Caprice
McKinley, St. Clement Fantasia
o-p. Beethoven, Con. I: Mvt. 1
DR. C. HAROLD EINECKE
First Presbyterian, Santa Ana
Campra, Rigaudon
Buxtehude, Gigue Fugue
Bach, 3 Choralpreludes
Prelude & Fugue Em
Biggs, Prelude on Bach
Haydn's Musical Clocks
Elmore, Autumn Song
Edmundson, Humoresque Fantastique
Purvis, Gwalshmai Fantasy

*PETER R. HALLOCK
University of Washington
Senior Recital

Bach, I Call to Thee; Fugue G.

Vierne's Second

Hallock, Rhapsody 2

Whitlock, Folkture; Scherzo.

Mulet, Thou Art the Rock

ROGER HAUENSTEIN
University of Michigan
Mus. Bach, Recital

Campra, Rigaudon

de Grigny, Recit de Tierce

Buxtehude, Passacaglia

Bach, Awake the Voice

Prelude & Fugue G

Franck, Chorale 1

Sowerby, Carillon

Karg-Elert, Adeste Fideles; Lauda Sion.

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Doddsley Walker

Samuel Walter

Trinity Church, Newton Centre
Boston University

G. Russell Wing

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La Grange, Illinois

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Handel's Concerto Bf

Arne, Flute Tune

Loillet, Air Tendre

Bach, Fugue Gm

Widor, Intermezzo

Vierne, Arabesque; Finale.

*FREDERICK C. MAYER

West Point Military Academy

Beethoven, Military March D

Handel, Saul: Dead March

Clark, Chorus of Angels

Bach, Prelude & Fugue Am

Sibelius, Finlandia

Dupre, Poeme Heroique (with organ, trumpets, trombones, field-drums).

GEORGE L. SCOTT

Illinois Wesleyan University

de Grigny, Recit de Tierce

Franck, Chorale Bm

Widor, 6: Intermezzo

Karg-Elert, Lead Us O Jesus

Bach, O Lamb of God; Allegro (Son.6).

Hindemith's Sonata 2

Scott, Cantabile B

Dallier, Prelude G

Mulet, Thou Art the Rock

*BESSIE BLACK YOUNG

University Christian, Des Moines

Campra, Rigaudon

Corelli, Sarabande

Fibich-ar, Urban, Paradise

Bach, Fugue Gm

Fletcher, Fountain Reverie

Wall, Jig

Roberts, Carillon

Gaul, Mist

Widor, 5: Toccata

Four of the recitalists not only gave themselves credit of mention on the programs but were generous enough to do the same for the organbuilder, which is as it should be. Possibly the best program for its purpose & audience was that by Mr. Mayer; look it over. The following, from these programs, are genuine recital material:

Leach, Casual Brevities

Elmore, Song of Autumn

Edmundson, Humoresque Fantastique

And for additional title-appeal:

Spencer, Chinese Boy & Flute

Haydn's Musical Clocks

Fletcher, Fountain Reverie

For outright pleasure to an audience:

Bach, Come Sweet Death

Bach-Gounod, Ave Maria

Clark, Chorus of Angels

Sibelius, Finlandia

Fibich, Paradise

If this continues, people are in danger of acquiring a liking for the organ, and we must never permit that.

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"In this recital we did a daring thing—something not attempted before. We didn't try to educate anybody. We just tried to share some lovely music with people we thought would enjoy it. The result was a big success." The program:

Bach, Come Holy Spirit
ar.M.V.Scott, The First Noel
J.S.Scott, Prayer for Russian Dead
(Don't worry about that Russian stuff; it was back in 1941 when Russians were thought to be decent people.)
R.Hastings, Love's Greeting
Friml, Moon Dawn
J.S.Scott, Cradle Song 2
Nevin's Sketches of the City
Gaul, Our Lady of Lourdes
MacDowell, To a Wild Rose
Nevin, Toccata Dm

Mary Virginia Scott played the first three and the last three; Dorothy Marie Uhlich played the others. Both are pupils of J. Sheldon Scott.

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MUSICALES

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- o. Awake the Voice is Calling
- o. Fugue alla Gigue
- b. Five Chorales
- o. Come Thou Savior; Rejoice Now.
- b. Four Chorales
- o. ar.Clokey, Tidings of Joy
- b. Three Chorales (Christmas Oratorio)
- o. Pastoral Symphony (C. O.)
- o.b. Ah Dearest Jesus
- b. Break Forth O Beauteous
- o. Passacaglia
- b. Four Chorales (C. O.)
- o.b. Jesu Joy of Man's Desiring
- o.b. And Christ Doth Triumph

PAUL CALLAWAY
Cathedral, Washington
Cathedral Oratorio Society
Organ-Orchestra-Chorus-Boys
ar.Holst, Let all mortal flesh
Organ-Orchestra-Boys
Sowerby, Mediaeval Poem
Organ-Trombones-Bass
Schuetz, Fili mi Absalon
Organ-Orchestra-Chorus-Soloists
Mozart's C-Minor Mass

Chorus: 30 s-1, 27 s-2, 34 c-1, 28 c-2,
11 t-1, 10 t-2, 20 b-1, 17 b-2.

LAURENCE DILSNER

Long Branch, N.J.

Palestrina, O bone Jesu

Mendelssohn, Lift thine eyes

Jenks, Liberty

White, Alleluia

Mozart, Ave Verum

Zingarelli, Go not far from me

The foregoing were done in a concert with organ by Mr. Dilsner's Madrigal Singers; the following are the identifiable numbers done by his Chorale in a highschool concert:

Tallis, Processional

Bortniansky, Cherubim Song

Gounod, Mighty land

Handel, Joy to the world

Gruber, Silent Night

Tallis, Recessional

And the following are the identifiable

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numbers done by his Girls Choir, Madrigal Singers, The Choristers, and full ensemble in another highschool concert:

- g. Sedulius, O solis ortus cardine
- g. Herbert, Toyland
- g. Bergerette, Mama what is love
- g. Barnby, Now the day is over
- m. Bach, Come let us to the bagpipe
- c. Brahms, How lovely; Tristing place.
- c. Hahn, Green Cathedral
- c. Adam, O holy night
- c. Enders, Russian Picnic

PAUL H. EICKMEYER

Auditorium, Kalamazoo
Kalamazoo Men's Chorus

Kremser, Prayer of Thanksgiving

Bach-ar.Saar, Oh rejoice ye Christians

Gretchaninoff-ar.Bement, Cherubic Hymn

Negro-ar.Scott, Let my people go

Rachmaninoff-ar.Harling, Glorious forever

ar.Scott, William of Nassau

ar.Ringwald, Would God I were a tender

Haydn-ar.McKinney, Wedded Bliss

Schubert, Serenade

Weinberger, Shvanda Polka

Herbert-ar.Andrews, Moonbeams

Friml-ar.Stothart, Donkey Serenade

Schwartz-ar.McLean, If there is someone

Lecuona-ar.Elkhan, Andalucia

Mr. Eickmeyer is not only a master of knowing what to present in a concert by a men's glee-club but he also knows what to put on a program so that readers can tell who wrote and arranged each piece. Chorus numbers 6 t-1, 13 t-2, 17 b-1, 16 b-2. Michigan State College Ensemble (piano, clarinet, oboe, bassoon, horn, flute) played five numbers. Chorus is supported by some 250 individual and 190 corporation associate-members.

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has appointed Francis J. Rybak & Co. as New York dealer for the Allen electrotone, with an instrument already installed in the Rybak offices for public inspection.

PARKE S. BARNARD
formerly of St. Andrew's, New Haven, is now organist of East Pearl Street Methodist, with more of everything—organ, choir, library, salary. Nov. p.343 reported his work.

DR. C. HAROLD EINECKE
in two months as organist of the First Presbyterian, Santa Ana, Calif., increased the membership of Chancel Choir from 24 then to 40 now, and Cathedral Choir from 42 to 58; organized three new choirs, Girls 40, Boys 22, Probationers 45. He secured the cooperation of more than 50 women of the congregation to organize a Choir Guild. He began work Sept. 1; gave his first recital Oct. 25 to an audience of some 350.

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

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NOW WHAT?

"Slowly the Duck Unfolds," greeted the good Albany First Presbyterians at the head of their morning service. Only a printer's error; it was DeLamarter's Slowly the Dusk Unfolds, a lovely piece, says Helen Henshaw who played it. In the same service was the hymn, "Master no offering," which, Miss Henshaw thinks, should have been closer to the offertory.

A REAL ORGAN FAN

Raymond J. Daniel, University of Florida class of '51, is not an organist but an organ enthusiast of such vehemence that he prepared and printed at his own expense a folder giving the stoplist, history, and console photo of the University's organ.

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EVENTS FORECAST
for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Cleveland: Marcel Dupre recital, First Methodist, Jan. 23, 8:15.

Do.: Edwin Arthur Kraft recitals, Trinity Cathedral, Feb. 6, March 6, 4:00.

New York: A.G.O. presents Francis W. Snow in recital, Brick Presbyterian, Feb. 28, 8:15

Do.: A.W.Binder's "Israel Reborn," Kauffman Auditorium, March 13.

Do.: Nies-Berger Chamber Orchestra concerts, Town Hall, Jan. 21, Feb. 18, 8:30; admission \$3.00 to \$1.20.

EDWIN ARTHUR KRAFT
Lake Erie College, Painesville
Feb. 13, 8:15.

Purcell, Trumpet Tune

d'Andrieu, Fifers

Weitz, Symphonic Movement

Dethier, Intermezzo

Whitlock, Folktune

Stoughton's In Fairyland

Grace, University Prelude

Swinnen, Sunshine Toccata

AUGUST MAEKELBERGHE

St. John's, Detroit

Feb. 4, 11, 18, 25, 12:15

*Marcello, Psalm 18

Bach, Prelude & Fugue Am

Edmundson, Fairest Lord Jesus

Vierne, 2: Scherzo

Mendelssohn, Wedding March

*Couperin, Chaconne

d'Andrieu, Rondeau

Mendelssohn's Sonata 1

Dupre, Magnificat Finale

*Sammartini, Sonata

Bach, Suite D: Aria

Fantasia & Fugue Gm

Massenet, Thais Meditation

Edmundson, Cortège

*Handel's Water Music

Debussy, Andante du Quatuor

Vierne, Scherzetto

Hindemith's Sonata 2

NEW YORK SERIES

St. Mary the Virgin

Feb. 7, 14, 21, 28, 8:30

Ernest White

Couperin, Mass Dm

Bach, Fantasia & Fugue Cm; Choralpreludes;

Partita Em; Fantasia G.

Edward Linzel

Dupre's Vespers of Our Lady

Bach, Prelude & Fugue Fm

Maleingreau, Symphonie l'Agnus Mystique

2, 3

Marie Schumacher

Mozart, Fantasia Fm

Scheidt, Choralpreludes

Pachelbel, Choralpreludes

Vierne's No. 5

Ernest White

Messiaen's Nativité du Seigneur (complete)

(Though it is suspected that some of these may be choral, the program does not so indicate.)

DONE FIVE TIMES

The Christmas Candlelight Service in Ascension Lutheran, Milwaukee, was done Dec. 5 & 12 at 4:15 & 8:15, and Dec. 9 at 8:15; M. D. Williams choirmaster, R. W. Erdman organist, senior choir of 76, young people's choir 77, junior choir 77.

MUSICAL DIGEST

has discontinued publication. It was one of the most beautiful pieces of printing in the whole world of music journalism, and

it was backed by a millionaire; but the times were too tough—labor costs and taxes—so it has been abandoned. Too bad.

MUSIC GUIDE NEWSLETTER
begins publication under the editorship of Roy Anderson, 342 Madison Ave., New York 17, \$2.00 a year. It's evidently to be a survey of music merchandise with predictions of current trends for the benefit of people wanting to know whether to invest in business, work harder at it, or quit.

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

MARSHALL H. PIERSON
Riverside Presbyterian, Jacksonville
Some Representative Services
*Mendelssohn, Sonata 2
Judge me O God, Mendelssohn
**Smetana, Tabor
Psalm 82, Dunkley
*Vergolet, Fantasy on Melita
As waves of a storm-tossed, Haydn
**Weinberger, Jesus Walking on the Sea
Great and marvelous, Lorenz
Stilling the tempest, Wilson
Praise ye the Father, Gounod
*Franck, Chorale-Am
Praise the Lord, Franck
**Vivaldi-Bach, Andante
g. Savior teach me, Savage
Day is ended, Bartlett
*Cole, Song of Gratitude
Hymn of Thanks, LaForge
**Mueller, Now Thank We All
Song of Praise, Beethoven
Master speak to me, ar.Luvaas
*Bach, Come Redeemer
Karg-Elert, Rejoice Greatly
Lost in the night, ar.Christiansen
**Noble, Prelude on Our God
Hokanson, In Heaven Above
b. From all that dwell, Watts
In heaven above, ar.Christiansen
*Pachelbel, From Heaven Came
And the glory, Handel
**Kirnberger, Salvation Now is Come
j. Veni Emmanuel, trad.
G. DARLINGTON RICHARDS
St. James, New York
Anthems — Oct.-Nov.-Dec.
Gaul, My soul is athirst
Stainer, I am Alpha
Bach, Jesu joy of man's desiring
Barnes, Abide with me
Foster, Oh for a closer walk
Stainer, How beautiful
Schubert, Lord is my Shepherd
Roberts, Peace I leave with you
Noble, Fierce was the wild billow
Mendelssohn, How lovely
Macfarlane, Open our eyes
Robinson, O great Invisibility
Gounod, Send out Thy Light

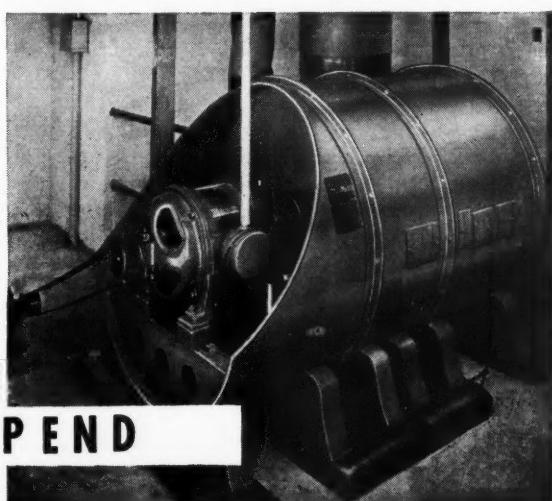
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Franck, O Lord most holy
Means, Come let us join
Stainer, Awake put on thy strength
Parker, In heavenly love
Sullivan, Hearken unto Me
Handel, Come unto Him
ERNEST WHITE, Director
EDWARD LINZEL, Choirmaster
MARIE SCHUMACHER, Organist
February Choral Music
*Mozart, Missa Brevis
Byrd, Turn our captivity
**Whitlock, Mag. & Nunc dimittis
Benevoli, Laudate caeli
Rehm, O salutaris
16th cent., Adoramus Te
Gigault, Tantum ergo
**Refice, Missa S. Clarae Assisiensis
Scarlatti, Exultate Deo
Palestrina, Sicut cervus
Schroeder, Tantum ergo
*Victoria, Missa Quarti Toni
Tallis, O salutaris
**Tomkins, Mag. & Nunc dimittis
Bruckner, Ave Maria
Nicholson, O salutaris
Rheinberger, Jesu dulcis
Nicholson, Tantum ergo
*Rheinberger, Missa Misericordias Domini
Palestrina, O admirabile commercium
**Willan, Mag. & Nunc dimittis
Bainton, And I saw a new heaven
Henschel, O salutaris
Noyon, Ave Verum
Victoria, Tantum ergo
*Kromolicki, Missa Festiva
Palestrina, Ego sum panis vivus
**16th cent., Magnificat
Palestrina, Nunc dimittis
Lande, Panis angelicus
Desderi, O salutaris
Aichinger, Adoramus Te
Henschel, Tantum ergo
G. RUSSELL WING
**First Congregational, La Grange
October-November Anthems*
Brahms, Create in me
Shaw, With a voice of singing
ar.Rieger, Beautiful Savior
Malin, Let all the world
Jennings, Springs in the desert
Bach, Now let all the heavens adore
Mendelssohn, How lovely
G.Shaw, worship
Archangelsky, O Light divine
Palestrina, O holy Father
Mueller, Now thank we all
Dickinson, Beneath the shadow
Complete Morning Service
Period of Meditation.
Bingham, Intercession
Call to Worship, Processional, Ascription
of Praise (responsively), Gloria Patri.
O rejoice ye Christians, Bach

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SAMUEL B. GAUMER
has been appointed editor of all organ & octavo publications of Theo. Presser Co., "responsible for the selection of all choral and organ music published" by Presser and its two affiliates, Church and Ditson. Mr. Gaumer studied organ with Ralph Kinder and Edward d'Evry, choir work with Edward Roper and in the Christiansen School.

Frank B. Jordan
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JOHN KLEIN
whose two volumes, *The First Four Centuries of Organ Music*, published by Associated, have skyrocketed his name to sudden fame. He was born on a Feb. 21 in Rabns, Penna., studied in Ursinus College and Philadelphia Musical Academy. From there he went on with extensive studies & observations at home and abroad, the final outcome of which is this truly monumental work.

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RICHARD ELLSASSER
appointed organist of Wilshire Methodist, Los Angeles, some months ago, has now been named also choirmaster following the resignation of Stephen Eggleston. Since the Church has a relatively large music staff, the new duties will not interfere with Mr. Ellsasser's continued recital tours. During the six Wednesday evenings of Lent he will give his second series of complete-Bach.

WILLIAM HERMANN
has been appointed to the First Presbyterian, Stapleton, New York City, succeeding Harvey O. Brown; Mr. Hermann, pupil of Seth Bingham, is now working for his master's degree in Columbia University.

LEEDS MUSIC CORP.
has purchased the Delkas catalog of concert and educational works, so that the Leeds catalog now includes Bela Bartok, Paul Creston, Frederick Jacobi, Darius Milhaud, Walter Piston, Prokofieff, Shostakovich, Alexander Tansman, Ernst Toch, Clifford Vaughn.

TIME TO THINK
"It ought to be obvious to every citizen that our American political elements are pushing toward the subversion of our American way of life when they realize that the power to tax now consumes . . . 56 billion dollars, and when one out of every 25 citizens is on the public payrolls of . . . government." —Henry W. Johnson, president of N. J. Manufacturers Association.

CARL F. MUELLER'S
list of published compositions to date includes 14 organ pieces, 6 vocal solos, and the following works for choir: 39 4-part accompanied, 20 4-part unaccompanied, 10 4-part "divided" unaccompanied, 23 8-part unaccompanied, 11 6-part (adult and junior choirs combined), 13 3-part sab, 17 3-part ssa, 13 2-part sa, 5 4-part men's voices. This makes a total of 171.

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• **AMERICAN COMPOSERS** on the Guild's 6th annual national conclave in New York Dec. 1948 figured:

- 9 Americans
 - 10 Bach & Franck
 - 19 Others
- and we class here as Others, not Americans, the works played by their own composers.

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PRIZES & COMPETITIONS

Friends of Harvey Gaul Inc. received 63 compositions from 16 states in its 1948 competition but none measured up to required standards, so no prize was awarded; honorable mentions went to Joyce Barthelson for his "Forty-Niners" for chorus, orchestra, and solo voice; and to Granville English for his "Kings" for mixed voices, piano, and baritone solo.

Total of \$1500. is offered by Coleman-Ross Inc., 25 West 45, New York 19, for piano solo works in any form, the music to be "derived melodically from one or more scales & patterns contained in Slonimsky's Thesaurus"; closes Oct. 1, 1949.

READERS' WANTS

A copy of Wedgewood's Dictionary of Organ Stops, and Max Reger's Fantasia & Fugue on Bach, Op. 46, for organ; both seem unobtainable. Address N.E.R. c/o T.A.O.

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THEODORE H. WINKERT

organist of St. Ann's Church, Brooklyn Heights, N.Y., was formally ordained on the diaconate by Bishop DeWolfe Nov. 30, 1948. Said the Church bulletin, Mr. Winkert, "our organist and lay assistant . . . has been reading for Orders under tutors especially selected by the Bishop . . . and has acquitted himself most successfully." He is "a person of deep spiritual conviction" and "has a definite call to the ministry of Christ's church." Clergy participating in addition to the Bishop were Melville Harcourt rector, Dr. Thomas Jenkins, Charles E. Gus, Herald C. Swezy, Henry Kupsh, Dr. A. Edward Saunders, in that order, with Rev. Gordon E. Gillett as master of ceremonies; Donald H. Heath was guest-organist playing Franck's Piece Heroique and Vierne's Carillon as prelude & postlude.

MINISTER A HEATHEN?

"My minister now knows that he has a national reputation as a heathen." In September T.A.O. "I was coming through the Christmas programs as a final check and discovered the note about the minister who failed to give the courtesy of credit to his organist—and I discovered that it was my minister." The upshot was that the subscriber discovered the same omission was already made in the 1948 program. "However, it so happens that on these big festival services, since they are mostly music, I am the guy who makes out the bulletin from beginning to end; therefore it was my own oversight and not my minister's."

IGNORANCE & BLISS

The New York Philharmonic management continues its magnificent record of stupidity by announcing for 1949 not one good conductor but an assortment of five; even the least experienced choirmaster knows that the only way to attain excellence is to have one and only one conductor over a period of years. If New York wants to be that idiotic it should change its name to Washington-2.



WESLEY K. MORGAN

who has been appointed to organize and direct a department of church & community music in the College of the Pacific, Stockton, Calif. Mr. Morgan was born on Aug. 30 in Barnsdall, Okla., finished highschool in Orange, Calif., graduated from Occidental College with the B.A. in 1944, and from the School of Sacred Music with the M.S.M. in 1946. He studied organ with Walter Hartley and Dr. Hugh Porter, began church work in 1935 in Messiah Episcopal, Santa Ana, is still single (but not for too long).

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

WM. ARMS FISHER

died Dec. 18 in Brookline, Mass. He was born April 27, 1861, in San Francisco, Calif., was baritone soloist, studied composition with Horatio Parker & Anton Dvorak, taught in Boston, became music editor for Oliver Ditson in 1897, edited the Musicians Library and other books. He is survived by his widow Emma R. Fisher. Of interest to organists are some of his Biblical anthems published by Ditson, combining music and Bible readings.

WALTER E. HOWE

died Dec. 16 at his home in Andover, Mass., aged 59. At 17 he became organist of St. Paul's, Worcester; went to St. Paul's Episcopal, Norfolk, Va., at 21, founding and conducting a Handel & Haydn Choral Society and the Norfolk Opera Company; at 35 he returned to Worcester as organist of the Worcester Music Festival, director of Abbott Academy, Andover, and organist of the First Congregational, Arlington. At the time of his death he was organist of Chestnut Street Church, conductor of the Worcester Oratorio Society, and director of the Music Festival. In 1918 Schirmer published Homage to Bonnet, and Pastel, two organ pieces still worthy of wider use than they ever had.

GRACE D. VROOM

died Nov. 19 in Richmond borough of New York City where she was born 67 years ago; for 25 years she had been organist of Sailors Snug Harbor, followed by 15 years with the Park Baptist.

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